

**THE ROLE OF FOLKLORE IN PRESERVING CULTURAL HERITAGE:A STUDY OF
EDO FOLKTALES**

BY

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CERTIFICATION

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PLAGIARISM CERTIFICATION

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Signed: _____

EDEMA ESOHE

Date: _____

DEDICATION

I dedicate this work to the Almighty for His guidance and wisdom. To My late mother, Mrs Patience Izevbizua for bringing me into this world but unfortunately died in the cold hands of Death, I will forever love you Mum.

To my beloved family for their unwavering support and encouragement. Grateful to my mentors and friends for their invaluable insights and prayers. Finally, to all linguists and researchers preserving indigenous languages—may this work be a valuable contribution.

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ABSTRACT

This study aims to explore the role of Edo folktales in preserving the cultural heritage of the Edo people. The objectives of the study are to examine how Edo folktales reflect the cultural values, beliefs, and traditions of the Edo people, analyze the impact of modernization and globalization on the transmission of Edo folktales, and lastly, identify strategies for preserving and documenting Edo folktales to ensure their continued relevance in the future. The research adopted a qualitative approach, utilizing various methods to collect and analyze data. Firstly, an extensive review of existing literature, including scholarly articles, books, and online resources, was conducted to gain a comprehensive understanding of the subject matter. Additionally, fieldwork was undertaken to collect primary data, which involved interviewing knowledgeable individuals within the Edo community. The collected data was then analyzed using content analysis techniques to derive meaningful insights and interpretations. The theoretical framework employed for this research is the ethnography of communication (SPEAKING model) introduced by Hymes (1964). Findings revealed that Edo folklores serve as vital vessels for cultural values such as loyalty, bravery, and leadership. While modernization and globalization pose challenges to their transmission, the core values within these stories remain significant. Efforts like integrating these tales into education, documenting them, and promoting storytelling festivals are essential for preserving their relevance for future generations. The research concludes that Edo folklores serve as vital vessels for cultural values such as loyalty, bravery, and leadership. While modernization and globalization pose challenges to their transmission, the core values within these stories remain significant. Efforts like integrating these tales into education, documenting them, and promoting storytelling festivals are essential for preserving their relevance for future generations. The research recommends further studies in this particular area and any aspect not touched in this study should be treated by linguist, scholars or any other researchers who have interest in folklores in Edo language.

CHAPTER ONE

BACKGROUND TO THE STUDY

1.0 Introduction

Folklore has been a vital part of human culture for centuries, serving as a means of transmitting cultural heritage and values from one generation to another (Okpewho, 1992). It encompasses various forms such as mythology, legends, and folktales, has been an integral part of human culture.

This study aims to investigate the role of folklore in preserving Edo cultural heritage, with a focus on Edo folktales. The Edo people, an indigenous ethnic group in Nigeria, have a rich tapestry of folktales that play a significant role in preserving their cultural heritage (Egharevba, 2005).

In the sense that Folklore has been a vital part of human culture for centuries, serving as a means of transmitting cultural heritage and values from one generation to the other; the significance of folklore lies in its ability to capture the essence of a community's beliefs, customs, and traditions, providing a window into their past, present, and future. Folktales, in particular, have been a cornerstone of folklore, offering insights into the social, cultural, and historical contexts of a community. Through their narratives, characters, and themes,

folktales convey valuable lessons, moral principles, and cultural values, making them an indispensable part of a community's cultural heritage.

The Edo people, with their rich cultural heritage and history, have a unique folklore tradition that has been passed down through generations. Their folktales, which form a significant part of their folklore, offer a fascinating glimpse into their cultural practices, beliefs, and values. Despite their importance, however, Edo folktales are facing the threat of extinction due to modernization, urbanization, and globalization. As a result, it is essential to document, study, and preserve these folktales to ensure the continued transmission of Edo cultural heritage to future generations. This study aims to contribute to this effort by exploring the role of folklore in preserving Edo cultural heritage, with a specific focus on Edo folktales. By examining the themes, motifs, and cultural elements present in these folktales, this research seeks to highlight their significance and importance in maintaining Edo cultural identity and values.

1.1 Edo Language and the Speakers

The Edo people, also known as the Benin people, primarily inhabit the Edo State in southern Nigeria. They belong to the ethnic group, found in the southern parts of the state

(which consists of seven local government areas) namely: Oredo, Ovia South West, Egor, Ovia North East, Orhionmwon, Ikpoba Okha and Uhumwode.

The language is classified as a Niger-Congo language under the Edoid subgroup, which further divides into several dialects spoken by different clans and communities within the Edo State.

The figure below shows the classification of the Edo language in the Edoid language family tree by (Elugbe, 1989).

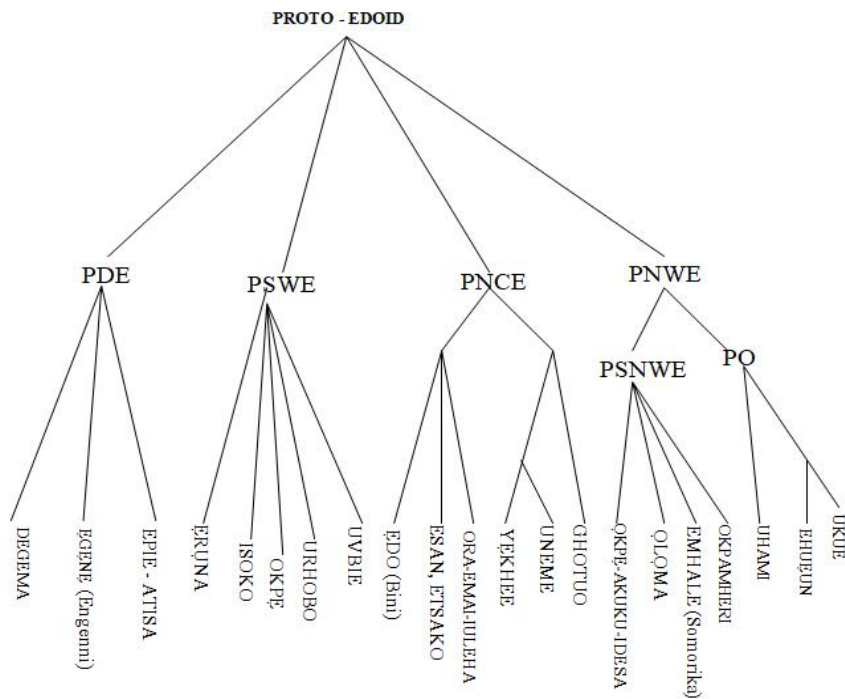


Figure 1: The Edoid family tree (Elugbe 1989)

Key

PDE - Proto Delta Edoid

PSWE - Proto south western Edoid

SPNCE - Proto North Central Edoid

PNWE - Proto North Western Edoid

PSNWE - Proto Southern North Western Edoid

1.2 Methodology

The research will adopt a qualitative approach, utilizing various methods to collect and analyze data. Firstly, an extensive review of existing literature, including scholarly articles, books, and online resources, will be conducted to gain a comprehensive understanding of the subject matter. Additionally, fieldwork will be undertaken to collect primary data, which will involve interviewing knowledgeable individuals within the Edo community. The collected data will then be analyzed using content analysis techniques to derive meaningful insights and interpretations.

1.3 Purpose of the Study

The aim of this study is to explore the role of Edo folktales in preserving the cultural heritage of the Edo people. The objectives of the study are:

- i. To examine how Edo folktales reflect the cultural values, beliefs, and traditions of the Edo people.
- ii. To analyze the impact of modernization and globalization on the transmission of Edo folktales.
- iii. To identify strategies for preserving and documenting Edo folktales to ensure their continued relevance in the future.

1.4 Significance of the Study

The study of folklore and its role in preserving cultural heritage is of paramount importance for several reasons.

Firstly, it contributes to ongoing academic discourse on the importance of intangible cultural heritage in maintaining cultural diversity and fostering intergenerational transmission.

Secondly, the findings of this study can inform policymakers and cultural preservation efforts in Edo State, as well as other communities with similar cultural practices, by

highlighting the significance of folklore in cultural preservation. Furthermore, by bringing attention to the value of folklore, this research aims to encourage the revitalization and promotion of Edo folktales as a means to preserve and celebrate Edo cultural heritage in the face of modernization and globalization.

1.5 Summary

The chapter introduced the role of folklore in preserving cultural heritage, specifically focusing on the folktales of the Edo people, an ethnic group from Nigeria. Folklore, including myths, legends, and folktales, has been an important way to pass down cultural values across generations. Edo folktales, rich in history and cultural significance, offer insights into the community's beliefs, customs, and traditions. However, these folktales face the threat of extinction due to modernization and globalization. The study aimed to explore how Edo folktales reflect the community's values and traditions, assess the impact of modern changes, and find ways to preserve them. The research used a qualitative approach, combining literature review and fieldwork, including interviews with knowledgeable individuals. The study is significant because it would contribute to cultural preservation efforts, inform policymakers, and highlight the need to revitalize Edo folktales to ensure their survival.

CHAPTER TWO

LITERATURE REVIEW

2.0 INTRODUCTION

This chapter reviews relevant literatures which are related to this research work. The chapter is divided into three sections which are: conceptual review or theoretical review as may be called, previous studies which gave rise to the motivation for this current study, and lastly, the present study and its concern.

2.1 CONCEPTUAL REVIEW

This chapter reviews the relevant literatures to this study. It basically examines relevant works of different scholars in this field to discover the gap(s) to be filled. Also, the core terms that are captured in the study are defined, such as folklore, folktale which is main concepts in this study.

2.1.1 Folklore

Folklore is the collection of traditional beliefs, customs, and stories of a community passed through the generations by word of mouth (Michalopoulos & Xue, 2021:1993). It serves as a mirror of a society's values, beliefs, and worldview, often transmitted through generations by word of mouth. As a reflection of cultural identity, folklore encompasses diverse forms, including myths, legends, folktales, proverbs, rituals, and songs. The role of folklore in preserving the shared history and collective memory of a community is

essential, as it functions not only as entertainment but also as a means of educating and reinforcing social norms (Bawaetal.,2023).

The study of folklore, which has evolved into the field of folkloristics, became prominent in the 19th century. However, contemporary folklorists take a more critical and interdisciplinary approach, examining folklore in relation to social structures, politics, and identity (Zou & Priscilla, 2023). Scholars like Bauman argue that folklore is a dynamic process, one that involves performance and negotiation, rather than simply static texts passed down unchanged over time (Bauman & Briggs, 2003). Folklore, as Bauman suggests, is not just a set of artifacts, but a social act that engages with cultural power and identity.

In the 20th and 21st centuries, the study of folklore expanded beyond the European context, with scholars examining folk traditions across the globe. For instance, scholars such as Kapchan (2001) have explored how folklore functions in diaspora communities, where traditional narratives adapt to new environments while maintaining cultural significance. Meanwhile, scholars like Bronner have focused on the psychological and symbolic aspects of folklore, arguing that it reveals deep-seated cultural fears, desires, and anxieties (Bronner, 2007). According to Bronner, folklore often reveals hidden

patterns in human behavior, functioning as a tool for understanding societal taboos and conflicts.

2.1.2 Folktales

Folktales are traditional oral narratives in which legends, proverbs, music, jokes and stories about a particular culture or social group of people are captured (Shoniwa, 2013). They include fables, myths, tales of heroes, fairytales and ghost stories. In defining folktales, Akporobaro (2005) defines a folktale as "a purely imaginative story that could have a basis in real life but intended essentially to entertain rather than to record history or social experience and are not believed to be true. Akujobi (2009) states that folktales are used to introduce cultural practices to children and also provide insight into a community's customs, institutions, mores, and beliefs. Abrams (1981:66) defines a folktale as "a short orally transmitted narrative of unknown authorship." While Quinn (2006) describes a folktale as an "orally handed down story from generation to generation and has become a part of a people's tradition." On the other hand, Kehinde (2010) notes that folktales "are heard, remembered and are subject to various alterations in the course of retelling."

2.2. PREVIOUS STUDIES

This section highlights and discusses previous scholarly works which are related to this work.

Aluede and Braimah (2005) emphasized that traditions hold a central place in the cultural identity of various ethnic groups in Nigeria. Among the Edo people, particularly, mores and folksongs are integral components of their oral traditions. The study focused on analyzing five traditional folksongs from the Edo-speaking region of Nigeria, using them as a basis for historical reconstruction. By doing so, the research cross-verified the authenticity and accuracy of these selected songs through comparison with existing historical documents, cultural practices, and literature within the Edo community. This approach underscores the value of oral traditions in preserving the history and cultural heritage of the Edo people. Additionally, the research highlights how these songs serve not only as entertainment but as vital carriers of historical knowledge, reflecting social, political, and cultural realities of the past.

Inegbeboh and Omoera (2011) article argued that the orphan is much more than the unfortunate person we observe on the surface. It draws on two famous Esan stories, The Orphan and the Water Devils and The Orphan and the Old Woman, to ask whether humanity mistreats the orphan due to lack of adequate knowledge of its various

manifestations or what law governs the life of the orphan. In the Nigerian people. Fairytales and what orphan means. It is with a view to providing answers to the above questions and other questions that the study is divided into the context, the nature of Nigerian folktales about orphans, the main issues of Nigerian folktales about orphans, analysis, findings, narrative/stylistic processes and conclusions. Finally, some recommendations were made: that the government at various levels, tribal or cultural leaders develop deliberate plans and programs to address the plight of orphans, that the aesthetics and lessons of Nigerian folktales about orphans be studied, interpreted and evaluated in different tribes and areas of the country and for the orphan to receive help to actualize and live a balanced psychological life in society.

Jamgbadi (2017) essay examined the theme of alienation as punishment for the indecisive and authoritarian female characters in Esan folktales. The study collected stories from Esan land, transcribed them and translated them into English. The stories were then subjected to textual and hermeneutical analysis to extract textual meaning and contextual analysis to highlight cultural and historical aspects. The folktales are compared to elucidate the theme of alienation as punishment and the aesthetics and instrumental literary devices that support it. The study found that alienation is a dominant theme in

Esan folktales and that different characters suffer from alienation for different reasons. Therefore, the essay focused only on undesirable and authoritarian female characters in Esan folktales. These characters are used to highlight how a female character should and should not behave in the Esan culture and community.

Ayemwenre (2019) in her essay, examined the importance of traditional folktales in the moral development of the individual and laments the imminent disappearance of this tradition in contemporary family life and due to the number of moral values of Africa. The article used the critical analytical approach to situate folktales in the Edo thought system. According to the analysis, part of the reason as to why there is a deficit in the Edo value system has been attributed to the disappearance of the folktale, which acted as a true vehicle to convey life lessons while ensuring a humane society. She drew attention to the danger of moving away from such a phenomenon and reflected on the cultural splendor of preserving the tradition of fairy tales. He concludes by recommending ways to renew folktale culture.

2.3 CONCERN OF THE PRESENT STUDY

The present study aims to build upon existing literature on the role of folklore in preserving cultural heritage, with a specific focus on Edo folktales. By conducting an in-

depth analysis of Edo folklore and its cultural significance, this research will contribute to a deeper understanding of how storytelling traditions help to maintain Edo cultural identity. Through a comprehensive review of relevant literature and empirical research, this study seeks to shed light on the importance of folklore in preserving Edo cultural heritage for future generations.

CHAPTER THREE

THEORETICAL FRAMEWORK

3.0 INTRODUCTION

This chapter focuses on the theoretical framework for the research on the role of folklore in preserving cultural heritage: A study of Edo folktales. The theoretical framework to be employed for this research is the ethnography of communication (SPEAKING model) introduced by Hymes (1964).

3.1 ETHNOGRAPHY OF COMMUNICATION (SPEAKING MODEL)

The ethnography of communication, also known as the SPEAKING model, was developed by sociolinguist Hymes in 1964. Hymes was interested in understanding how language functions in different cultural contexts and how communication changes in social contexts. His model focuses on the social and cultural aspects of language use, providing a framework for studying how people communicate in real life, taking into account the roles of the participants, the context, and the underlying rules. The SPEAKING model is an acronym that stands for Settings, Participants, Conclusions, Sequence of Actions, Key, Instrumentalities, Norms, and Genre. Each of these elements represents a key element in understanding communication in a given social interaction. "Setting" refers to the physical and social context in which communication takes place, while "participants" describes the people involved and their roles. "Conclusions" refer to

the goals or outcomes of the interaction, and "sequence of actions" refers to the structure or order of communication. "Key" emphasizes the tone or manner in which communication occurs. "Tools" examines the form and style of language used, "norms" include the social rules that guide communication, and "genre" addresses the type or category of communication. Hymes' work was significantly influenced by his interest in how cultural patterns shape communication and by his belief that language is not only a vehicle for transmitting information, but also a social act rooted in cultural norms. His theory has contributed to a better understanding of communication as a culturally situated practice.

Other researchers, such as Gumperz (1964), have also expanded on Hymes' work, emphasizing the role of context and social interaction in communication. The principles of the SPEAKING model work by analyzing each of these elements in a specific act of communication. This approach allows researchers to understand the complexities of communication in a community, taking into account not only the words spoken, but also the cultural, social, and situational factors that influence meaning. The flexibility of the model also allows it to be applied across disciplines, from linguistics to anthropology, helping researchers study how communication is shaped by social and cultural dynamics.

3.2 APPLICATION OF THE THEORY

In applying the ethnography of communication framework, particularly the SPEAKING model, to the research on "The Role of Folklore in Preserving Cultural Heritage: A Study of Edo Folktales," one can explore how different components of communication shape the understanding and transmission of folklore within the Edo community. The SPEAKING model, developed by sociolinguist Hymes, stands for Setting, Participants, Ends, Act sequence, Key, Instrumentalities, Norms, and Genre, each of which can be applied to understand the cultural role of folklore.

First, the Setting refers to the context in which these folktales are told, often during communal gatherings, festivals, or family storytelling sessions. These settings are crucial because they are not just about location but also about the social and cultural atmosphere that facilitates the exchange of folklore. The Participants include the storyteller and the audience, who may be children, elders, or community members engaged in learning or teaching. The interaction between these participants helps preserve and transmit cultural knowledge, as the storyteller's role is central to passing down moral lessons and cultural values through stories. The Ends of telling Edo folktales often involve educating the younger generation about traditional values, ethics, and the community's history. These

stories aim to preserve the collective memory of the Edo people and reinforce social norms, contributing to the maintenance of cultural identity. The Act Sequence refers to the structure of storytelling, which usually follows a specific order: introduction, body, and moral lesson. This structure is vital for ensuring that the story is understood and its cultural message effectively communicated. The Key in the context of Edo folktales refers to the tone or manner of delivery, which can vary based on the occasion. Storytellers may use humor, suspense, or solemnity to engage their audience, making the message more impactful. The Instrumentalities in the telling of these tales often involve oral communication, though sometimes musical elements or dance may accompany the stories, enriching the cultural experience. Norms govern how stories are told—what is appropriate in terms of language, respect for elders, and the use of culturally significant symbols or references. These norms ensure that the storytelling process remains aligned with community values and traditions. Lastly, the Genre of the folktales encompasses the various types of stories, such as myths, legends, fables, and proverbs, each serving a unique function in preserving cultural heritage.

In this way, the SPEAKING model provides a comprehensive framework for analyzing how Edo folktales function as a vital tool in maintaining cultural heritage through communication, social interaction, and the transmission of values.

3.3 JUSTIFICATION OF THE THEORY

The ethnography of communication, particularly Hymes' SPEAKING model, is highly relevant to the study of Edo folktales and their role in preserving cultural heritage. The model emphasizes understanding communication within its cultural context, focusing on how language and storytelling are tied to social practices and values. In the case of Edo folktales, it allows researchers to explore not only the content of the tales but also how they are performed, interpreted, and passed down across generations within specific social settings.

Each element of the SPEAKING model, such as the setting, participants, and key events, can provide insight into how folktales serve as a vehicle for transmitting cultural knowledge, social norms, and collective memories. The theory helps highlight the interaction between language, culture, and identity, which is crucial for understanding how folktales contribute to preserving cultural heritage. Compared to other theories, the ethnography of communication is preferred because it places a strong emphasis on the

social context and interactional dynamics of storytelling, making it especially suitable for studying oral traditions like folktales. This approach ensures that the research considers not just the narrative but also the broader cultural and communicative practices that sustain it over time.

Below is a sample data showing how the theory fits into the analysis.

ERINMWINDE

Omwan ne Okaro ne ikhian guan kaen o re Erinwinde. Oichuo na emwaen muobo guan kan ren, sokpan, Iren o bie Oba ne Okaro. Eghę ne Izoduwa(Oduduwa) ya gie vbiere gha die Edo, (Orọ iyan).

O na tota ye owa Osanego sokpan, o ma setin yin vbe Edo rhunmwunda we re okhon ne emwa gha guę ukhon u we enena, o na kpa vbe edo sokpan iren ma ghi ren we re okhuo ne iren rie ne (Erinwinde) ha mwan. Erinwinde ghi bie ona bie okpia. Ovbokhan okpia na ma setin guan o ke do se ukpo ihinron. Vbe iran ghi fie ikpakhue, o na ze emwen kha vbe muę okaro "Awomika" Edo na do fie emwen wo rie ya khin Eweka. Iren na do gha re Oba ne okaro.

THE STORY OF ERINMWINDE

During her time there was no king in the Benin Kingdom. They had to call Oduduwa as the Yorubas call him, but the Benins call him Ozoduwa who was a banished prince that now lives in a Yoruba land. He was told to come back to sit on his father's throne but he refused because he was already too old so he sent his third son called Oromiyan but the Benin people call him Omomoyan meaning "a pampered child" to come rule.

When Oromiyan got to Benin Kingdom, he couldn't live where he was first given to stay because the people were always looking at him whenever he was taking his bath. Then he was later hosted by a man called Osamegor, Erinmwinde father's house.

During his stay there he slept with Osamegor's daughter, Erinmwinde and she became pregnant unknown to Oromiyan. Oromiyan could not stay back in Benin because he was having a serious issue with the Ogiemie family; the family that wanted to appoint his father king. It was then Oromiyan named Benin "Ile - Ibinu" that is the "land of Vexation". He left for Yoruba land unknowing to him that Erinmwinde who he slept with was pregnant.

Erinwinde gave gave birth to a son and he never spoke until he was seven years old. At the age of seven, they were playing a game called "Ise" and when he won his opponent he

spoke for the first time and it was in a Yoruba dialect "Owomikan" which means "my hand has struck it!"

After that time he was crowned as the first Oba of Benin, Oba Eweka. The Reason Erinmrinde is known in the Benin Kingdom is because she gave birth to the first Oba. She is the mother of the present dynasty because her first son became the first Oba and from then till this very age the Oba dynasty is still very much in place.

Analysis using the SPEAKING model

Setting

Time and Place: The story is set in ancient times, in the Benin Kingdom (modern-day Edo State, Nigeria). The key historical context involves the time before the establishment of the Benin monarchy, when the kingdom was in need of leadership.

Cultural Context: The setting highlights the cultural transition from an unstructured leadership to a formalized monarchy, and it reflects the importance of folklore in establishing the identity of a kingdom.

Participants

Erinmwinde: A central figure, Erinmwinde represents the link between the early traditional period and the monarchy, embodying the role of the matriarch who births the first Oba of Benin.

Oromiyan: A key participant who embodies the royal bloodline and becomes the link between Benin and Yoruba traditions.

The Ogiemie family: A secondary group involved in the kingdom's leadership struggles.

The People of Benin: The general population who await a king, reflecting the broader society's cultural practices and expectations.

Ends: The main objective of the story is to illustrate the origin of the Benin monarchy, focusing on how Erinmwinde's son becomes the first Oba of Benin, establishing a lasting dynasty. It also explains the significance of Erinmwinde in the preservation of the kingdom's cultural heritage and leadership structure.

Act Sequence

Introduction: The Benin kingdom lacks a king, prompting the call for Oduduwa (Ozoduwa) to return and choose a successor.

Conflict: Oromiyan, the third son of Oduduwa, is sent to Benin but faces conflict with local families and discomfort in his accommodations. The interaction with Erinmwide, leading to her pregnancy, adds complexity to his journey.

Resolution: Oromiyan, unaware of Erinmwinde's pregnancy, leaves Benin, naming it "Ile-Ibinu" (the Land of Vexation). Erinmwinde gives birth to a son, who later becomes the first Oba of Benin, Oba Eweka.

Key: The key in the story is the tension between duty, destiny, and conflict. The story is told with a sense of reverence, emphasizing the sacredness of lineage and the founding of a royal dynasty. The mythic tone elevates the historical account, linking the mundane with the divine.

Instrumentalities

Language: The story is conveyed through oral storytelling, utilizing both Edo and Yoruba languages and dialects (e.g., "Owomikan"), indicating a cultural blend. This use of language is a critical part of how cultural practices and histories are transmitted.

Symbols: The use of names, such as "Ile-Ibinu" and "Owomikan," as well as the themes of pregnancy and birth, symbolize the continuity of the monarchy and the divine right of rulers.

Rituals: Traditional activities like the game “Ise,” where the child first speaks, are symbolic of rites of passage, marking the transition from child to leader.

Norms: The norms of the Benin and Yoruba societies are intertwined in the story, especially in terms of leadership, lineage, and respect for elders. The respect for Oduduwa and the expectation of a king’s return reflects the socio-political norms. Additionally, the cultural practice of oral storytelling itself is a norm that preserves historical and cultural heritage.

Genre: This folktale falls into the mythological genre, often used to explain the origins of customs, traditions, and leadership structures. It’s a narrative that blends history with divine or supernatural elements, fitting into the genre of oral histories that reinforce cultural values and the legitimacy of leadership.

The story of Erinmwinda is a perfect example of how Edo folktales preserve cultural heritage by intertwining the roles of individuals, society, and divine influence. Through oral storytelling, the folktale imparts essential cultural knowledge, explaining the origin of the Benin monarchy while reinforcing the kingdom’s identity and the sacredness of lineage. It underscores the importance of folklore as a vessel for historical, social, and

cultural continuity, which is a central theme in the research on preserving cultural heritage.

3.4 SUMMARY

This chapter focused on the theoretical framework for studying the role of folklore in preserving cultural heritage, specifically through the lens of the ethnography of communication. This framework, introduced by sociolinguist Hymes in 1964, is represented by the SPEAKING model, which breaks down communication into eight key components: Setting, Participants, Ends, Act Sequence, Key, Instrumentalities, Norms, and Genre. The model emphasizes the cultural and social contexts in which communication happens, looking at how language functions and how meanings are shaped by these contexts. It explored how folktales transmit cultural values and memories, following specific structures and using tools like oral language or performance. By applying this model, the research highlights how communication, culture, and identity are interlinked in the process of preserving cultural heritage. The ethnography of communication is particularly useful because it captures not just the content of folktales but also the social dynamics and cultural practices involved in their telling and transmission.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.0 INTRODUCTION

This chapter presents and analyzes the data for this research. The SPEAKING model will guide the analysis of the research, and the analysis will reflect the objectives of the research.

4.1 Story 1: Queen Iden of Benin Kingdom (Ólói Iḍen N'Ḑdo)

Vbé eghè nó kpéé vbé Ḑdó irán na ghoghò nè sihuán vbé akugbé yé. Ọbá Akenzuwá ná rriè ovbié ná mú etété vbé Ḑdó, éni hèn ná tiè Ḑwuakpẹ Edaikẹn N' Uselu. Iyase ihón hén ná rrié Ólói Iḍen nọ má, nọ mosé rhunmwuda Iyase ne ovbié gué ná mu ohú né ihén má sẹ vbé ọ má mwẹ etin winná keké mu ugbó na yá bá ghé gbé Ólói Iḍen.

Edé nọ ghi rré, Ọbá Ḑwuakpẹ ná rré eguae ke nọ yó otọ iyẹ hẹ, oghá wẹ vbó zé eniwanrẹn na kpá eguae rré? Vbó esúnú? Ólói Iḍen ná támá rẹn wẹ ekhaemwẹ ná kpá ariówa nè eguae no ma máá, ohanmwẹ ná gbé irán nọ sié okuo rré vbẹ Ḑdo.

Vbọ esunu Ọba ná nọ Ólói, emwi ro kpá é róó, rhunwundá emwi fẹfẹ nẹ imá vbẹ Ḑdo, a wè yá ná dó lé emwi yé eguae kpá ẹ de rió. Oba na rhiè ikokota iyé hen na guá emwi

rhunwunda Iran na tie ẹbọ, Oba Ẹwuakpe na gié ẹbọ ni irán vbè okpia ghá wé emwi khián né sẹ alaghodáro, ikhuò ghá mié alaghodaro.

Ugbèn vbẹ Oba ma ghi nọ emwi nẹ Ólói Idèn tá, ó ná yá só, ọ má sètìn wè emwi kevbé rrié evbarè né rró. Ẹdẹ ọkpa Olói Idèn ná rrié ẹki ná khién ukpon, iviè, kẹ ké emwi hia. Iran na ya ọbo, ọbó na tama Iran wé isigié ọmwa vbé gualọ na ya sé rhièn emwi hia, sokpan ná gbè Idèn wá na mié akugbé vbé Ẹdo.

Translation: QUEEN IDEN STORY

A long time ago in the Benin kingdom, there was a king whose name was King Akenzuwa who gave birth to Ẹwuakpe, his heir. The crown prince saw Idèn, who was a beautiful young lady, betrothed to Iyase, a Chief of the palace.

Before Oba Ẹwuakpe arrived at Benin, a rebellion took place among the palace chiefs who vowed not to accord respect to the king on the throne, in other words, the crown existed without a ruler. Iyase led a palace coup to drive all the slaves and servants as well as the guards and wives of the king of which majority of them found it an avenue for freedom and not to be stigmatized with a King of no recognition. While others fled, Queen Idèn remained with her words “Once a woman is married to an Oba, she remains in his home until his demise”. This is the same rule every Ẹdo woman bears today that

upon marriage to her husband, she remains a chattel or possession of her husband till death, she cannot return to her home.

This flared Iyase who had been interested in Queen Iden before, Iyase's weakness and financial instability could not allow him to pay Iden's bride price until she married the king. Despite the turbulence, Queen Iden remained until the King returned from Uselu to meet the palace empty, and when he asked, Queen Iden narrated the revolt that occurred in the Palace, this saddened the king as he began his reign of insignificance in Benin.

The Oba became a mere man as the people that made him the king had rejected his lordship. They refused him food, clothing, homage, and labour. He suffered from so much humiliation and rejection. He then asked Queen Iden to also join the other women and leave him to die alone in the palace since he can no longer provide for her, she bluntly refused and rejected the offer as she chose to suffer with the Oba and continue to love him forever which she did. The king's loneliness became too much and he decided to visit his mother's people at Ikoka for assistance, rather than assistance the people of Ikoka expressed backlash at the king and cursed his presence in their midst due to the sacrifice of the chiefs sent to represent Ikoka regarding his mother's funeral perpetuated by the Oba. After a while things started happening in the land, people began to die,

famine overtook the land, hunger and starvation became the order of the day. All the servants working in the palace left. So they went to seek help from the native doctor who told them that they have to make blood sacrifices for the cleansing of the kingdom but there was no one to be sacrificed to the gods because everyone has left them.

Oba Ẹwuakpe and Oloi Iden remained in the palace. After much pleading for her to sacrifice herself for the cleansing of the land, few days later Oba Ẹwuakpe gave his consent, saying it is her destiny to give her life for the peace of the kingdom. The unity and peace of the kingdom of her husband and father's land were worth her life.

Analysis using the SPEAKING model

Setting

The story is set in the Benin Kingdom, primarily in the palace and Ikoka village, during the reign of King Akenzuwa. The period is marked by political unrest and rebellion, which creates a tense atmosphere as the kingdom faces rejection and hardship.

Participants

Queen Iden: The loyal and self-sacrificing protagonist.

Oba Ẹwuakpe: The king, rejected by his people and facing powerlessness.

Iyase: The chief who leads the rebellion.

Palace inhabitants: Guards, servants, and wives representing societal reactions.

End

Queen İdeñ sacrifices her life to restore peace to the kingdom, ending the suffering caused by the rebellion. This act of selflessness brings unity and healing to the land.

Act Sequence

A rebellion leads to the abandonment of the king.

Queen İdeñ remains loyal despite hardship.

The king seeks help but is rejected.

The land suffers, and Queen İdeñ sacrifices herself to cleanse the kingdom.

Key

Loyalty and Love: Queen İdeñ's devotion to her husband.

Sacrifice: İdeñ's self-sacrifice for the kingdom's peace.

Power and Rebellion: The consequences of political instability.

Cultural Norms: The role of women in maintaining loyalty and the importance of sacrifice.

Instrumentalities

The language reflects Edo culture, with idiomatic expressions and oral traditions that pass down societal values.

Norms

Patriarchy: Women remain loyal to their husbands.

Community Responsibility: Sacrifice is required for peace.

Spiritual Duties: Rituals and sacrifices to restore balance.

Genre

This is an African folktale and legend, using oral tradition to teach values like loyalty, sacrifice, and the importance of unity. This analysis shows how the story of Queen Iden helps preserve Edo cultural heritage by conveying important values through storytelling.

4.2 STORY 2: Ólói Idiá N'Èdo (IDÁH VBÉ ÓKHUÓ)

Èdè ọkpa ghi rré vbẹ Èdo irán na yẹ akugbé vbẹ egberránmwe yé. Ọbá Ọzọluá kèvbé Ólói Idiá mwén ọmọ na tié Èsigie. Èdè uzọlá na ghi rré vbẹ Èdo, Ọba Ọzọluá na yé gbé wú. Èsigie na yá su ẹkètè nẹ Ọbá N'Èdó. Sokpán a wẹ idáh na gbinna nẹ Èdó we né ihén yá Èdo sé vbé ó má mwe etin yehẹ mú ẹkete Ọba Èsigie yè. Ólói Idiá wé awáwúá! emwi rọ kpá ẹsunù vbẹ Èdo ná wé ikhuó kévbé ná gbinné Idah ná rré otọ ni má yaen vbẹ Ọbá ghi irán yé éwú, Osisí a wé emwi yá,

Rhunwunda, Ọbá Ẹsigie na ta iyéhén Ólói Idiá wé idah mú otọ na si ẹzọ rré ẹguae ke nó yó otọ vbé Ẹdo yá. Ólói Idiá na só vbé ẹdẹ gbe kéké edé mú ná tá má hén wé ekhaemwe ná kpá ariówa nè

Vbọ esunù Ọba Ẹsigie na ta iyéhén Ólói idiá emwi ro kpá é róó, rhunwundá emwi fẹfẹ né má vbé Ẹdo, a wè yá ná dó lé emwi yé ẹguae kpá e dé rió ghi Idah. Ólói Idiá na guá emwi rhunmwunda Iran na tie ẹbọ, Ọba Ẹsigie na gié ẹbọ ni irán vbè okpia ghá wé ikhuò ghá mié i dó lé ẹvbo na we emwi nọ ọmwa fiwèrié.

Ólói Idiá ná mù ikpikhuo kevbe ikpiá ná tié ibizugbézór vbé Idah tá, ọ ná yá só, ọ má sẹtin wè emwi kevbe rrié evbarè né rró. Ẹdẹ ọkpá ghi rré Idiá ná gbé Idáh wù emwi ya, sokpan ná gbè Idiá wá na mié akugbé vbé Ẹdo na so ọmwa né ghi miè mié nè Ẹdo.

Translation: The Queen Idiá story (The Idah/Igala war)

Once upon a time, there was peace and prosperity in the land, everyone live happily during the reign of Ọba Ọzọlua. After his demise, his son Ọba Ẹsigie took over the throne but his throne was threatened by the people of Idah who were in dispute over territorial boundaries with Ẹdo. The Igala people sent a message to the king of Benin that they will war against them.

However this got Queen Idiá worried and angry because almost all Edo warriors were afraid of the people of Idah because they are known to be very powerful and never lost a battle. Queen Idiá swore to go to war with them and she did this with her fellow female and men warriors. She led the war to restore the peace and unity in the land.

Also, Idia was so influential because of her determination. Overall, Idia was described as a strong-willed, beautiful, intelligent, and wise woman. Eṣigie conquered the Igala, reestablishing the unity and military strength of the kingdom.

His mother Idia received much of the credit for these victories as her political counsel, together with her magical powers and medicinal knowledge, were viewed as critical elements of Eṣigie's success on the battlefield.

Analysis using the SPEAKING model

Setting: The Kingdom of Edo during the reign of Oba Oṣoḷua and later Oba Eṣigie, facing a threat from the Idah people over territorial boundaries.

Participants: Queen Idia, Oba Oṣoḷua, Oba Eṣigie, the Idah people, and the warriors, with Queen Idia as the central figure.

Ends: To highlight Queen Idia's heroism, wisdom, and leadership in protecting her kingdom and contributing to its victory.

Act Sequence: Idah threatens war, Queen Idia leads a victorious battle, and peace is restored to the kingdom.

Key: The tone is heroic, emphasizing courage, leadership, and wisdom, especially from a female leader.

Instrumentality: Queen Idia's leadership, magical powers, and medicinal knowledge help ensure victory in the battle.

Norms: Reflects values of bravery, wisdom, gender roles, and loyalty to the kingdom.

Genre: A heroic epic and folktale, celebrating leadership, unity, and cultural identity.

The story preserves cultural heritage by passing down values of leadership, courage, and gender roles, with Queen Idia serving as an iconic figure in Edo history. Folklore helps maintain cultural identity and teaches important lessons across generations.

4.3 STORY 3: ISO

Iso, ere ivbiędo roro gheę oba ke rre vbe eęhe ne o kpere , uvien eva ore ghaa rroo , uvien ogiso kevbe uvien oba . uvien oba ere ivbiędo lele doo seę ede ne ere .

Ogie ne o ke iso rre ere a ya ogiso khaa . iran keghi roro gheę osalobua ore gie ogie iran rre vbe eęhe nii , ghee iran ore osalobua ne o rre agbon na .

Translation: ISO (DEITY OF THE SKY)

The Iso, the Binis use to believe the then kings were from the sky, that was in the first dynasty. There are two (2) dynasties in the Edo community, which are the Ogiso dynasty and the Oba dynasty, the Edos are currently in the Oba's dynasty.

Ogiso, translate to kings from the sky, ogie (king) , Iso (sky). The Edos believe that their kings of those era were godsent, they were believed to be divine , the Edos see their kings as demi-god , till this very day; they see them as a representatives of God on earth.

Analysis using the SPEAKING model

Setting: The story takes place within the Edo community, specifically focusing on the belief system regarding the kings. The setting is both historical (the first dynasty) and cultural (the Edo people's view of their kings).

Participants: The primary participants are the Edo people, the kings (Ogiso and Oba), and the deity Iso. The belief system surrounding the kings is central, where the kings are viewed as divine or semi-divine figures.

Ends: The purpose of the story is to preserve and communicate the Edo belief about the kings' divine origin, emphasizing their sacred role as representatives of God on earth. It aims to affirm the cultural significance of these beliefs.

Act Sequence: The narrative describes the two dynasties in the Edo community: the Ogiso dynasty and the Oba dynasty. It explains how the kings from the Ogiso dynasty were believed to come from the sky and were considered divine beings.

Key: The key elements in the story are the symbolic connection between the kings and the sky (Iso), as well as the belief that these kings were sent by God. This underpins the divine nature of their reign.

Instrumentalities: The language used is formal, with cultural and religious references that tie the narrative to the traditional beliefs of the Edo people. The words "Iso" and "Ogiso" are instrumental in conveying the sacredness of the kings.

Norms: The story reflects the Edo people's cultural and religious norms, where divine authority is ascribed to the kings. It reinforces their social structure and the reverence given to their rulers as semi-divine beings.

Genre: The genre is folklore, a traditional narrative passed down through generations to preserve and convey cultural values and beliefs. This story is part of the oral tradition.

In summary, the story about Iso and the belief in the divine kingship of the Edo people highlights the role of folklore in preserving cultural heritage by maintaining and transmitting key historical, spiritual, and social values to future generations.

4.4 STORY 4: OKHUAHE RIVER

Okhuahe ne eni ere gha ree ogbeide ne o kee ebo ne a tie ere evakore O ke ghi a ree obo kankankan nee oba Ewuare ne okaro . Ugben vbe Ewuare ghi rri obo vbe edo ,o ke ghi roro ne iren lughaen ne oba hia ne ka see edo , o na gie ogbeide gie osalobua rhumwuda , o mwee emwi eha ne o gualo vbe obo osalobua , ne okaro , o na wee ne ame ghe rroo , ne ogieva ,ghaa ree ne omo okaro ghe karo erimwi ne iren ne ogieha na ghaa ree ne iren gha mwee alughaen nee avbe oba ne ka see edo .

Ukpo eha ore ogbeide ya see erimwi . Ugben vbe o ghi see evba ,o na tue osalobua ,ere a na wee ne o digue .O na wee na mu egui ne iren . odibo osalobua na noo ren wee , gha

khia mu egui ne ruen digue yii? , ere osalobua na sorae , ghe iren ne osalobua ore yii ere vbe rriro .iran na mu egui ne digue yii , o re o na tama osalobua emwi ne o mu ere gha de erimwi .

Osalobua tama ogbeide ne o ya tama oba Ewuare ghe iren i setin we ne ame ghe rro , rhumwuda o gha rria emwi ne o bun . o na we vbe oghe omo ne o rro , o gha ru ere ne ,sokpan ere agbon hia . o nii oze ne ovbi oba edo i wu vbe Edo

Ogbeide keghi no osalobua we de emwi ne o khian ru ne iren ,osalobua keghi ye agbon etebite ne ogbeide , ne o gha rre uwe uki , ikpia kevbe ikhuo gha ga ere .

Uki gha ladian vbe ason , emwi ne o ye vbe omomo gha rre uwu ere . Okhuahe keghi khian omae , o na roro ne iren khian eze , o na gie uhunmwu gie avbe obo kevbe oso ne rre evbo nii , o na tama iran we ne o khian eze i setin khiaan.

Okpia okpa ne a tie ere ebomisi ke ghi hon, o na doo tue Okhuahe.

Translation: OKHUAHE RIVER

Okhuahe, whose real name was Ogbeide, from a community called Evbiekoi. He was a strong native doctor to Oba Ewuare I. When Ewuare became oba of benin, he said he wanted his reign to be more unique than the other obas, he then sent Ogbeide to Osalobua (God), because he had three (3) requests from God. The first one was that it should not

rain during the day , the second one was that first born children should not die before their parents and lastly,God should give him something that will make him unique.

It took Ogbeide three (3) years to get to the spirit world. When Ogbeide got to the spirit world, he greeted God, and he was asked to kneel down, but Ogbeide said before he can kneel down, he should be given a tortoise (Egui), and God's angels asked him, who will give him a tortoise to kneel on, and God asks them to leave him, that He created Ogbeide that way, and so he was given a tortoise and Ogbeide knelt down and told God,what brought him there .

God then told Ogbeide to tell oba Ewuare, that He can't make the rain to stop falling during the day, because it will disrupt the nature of everything. And God said as for the children own, he will grant it for just Ewuare and not everybody, that is why in benin land,the first son of an oba ,till he becomes king, he cannot die, because oba Ewuare lost two (2)sons at the same time. Then the secret God told Ogbeide to tell the oba , he didn't disclose it ,so till date nobody knows about it, it is a secret between the deity of ọkhuaḗ and the palace of the oba till date, that is also why once a new priest of Ọkhuaḗ is appointed, he doesn't see the oba . There are also many secrets between the Ọkhuaḗ and the palace till date .

After God had granted the Oba's wishes, Ogbeide then ask God ,"what about him?" and God then said He will immortalize Ogbeide,that when he dies, Ogbeide will stay in the moon , that men and women will worship him, whenever he appears. So whenever there is a new full moon ,there will be an image like a baby in the moon and it is believed to be Ogbeide (Okhuaḡ). After Ogbeide was done, when he stood up from the tortoise, immediately he was in benin , what took him two(2) Luna calendar years to get there . Then he told Oba Ewuare everything God has told him.

When Okhuaḡ was old, he said he wanted to turn into a river, so he sent messages to other witch doctors, sorcerers and mystical men in the kingdom then, telling them that anyone that wants to become a river now ,should do so because when he turns into a river none of them will be able to turn into a river. So when a man called Ebomisi heard this, he came to visit Okhuaḡ and he dared Okhuaḡ that he had more mystical powers than okhuahe, after they parted ways , okhuahe latwr went into the Forest and turned into a river,and he made sure with all hia powers, nobody will be able to turn into a river in his time .

When Ebomisi heard that Okhuaḡ had turned into a river , he attempted to do the same thing, he tried and tried,but he couldn't,but he was able to form a hill, that is why till date

because of that issue, in the community or clan where they worship Ebomisi, they don't use water in preparing meal for Ebomisi festival.

Analysis using the SPEAKING model

Setting: The story takes place in the kingdom of Benin, specifically focusing on the river Ọkhuaḥẹ, the palace of Oba Ewuare I, and the spirit world.

Participants: The key figures are Ọkhuaḥẹ (Ogbeide), Oba Ewuare I, God (Osalobua), and other mystical figures like Ebomisi.

End: The story ends with Ọkhuaḥẹ transforming into a river and establishing a lasting cultural belief about his immortality, and the prohibition of using water in Ebomisi's festival.

Act Sequence: The narrative follows Ọkhuaḥẹ's journey to the spirit world, his interactions with God, and the eventual granting of Oba Ewuare's wishes. Later, Ọkhuaḥẹ's mystical transformation into a river and his rivalry with Ebomisi are central to the plot.

Key: The key theme is the supernatural power of Ọkhuaḥẹ, his relationship with the divine, and how his actions affect the cultural practices of the community, particularly regarding the river and the moon.

Instrumentalities: Language and rituals involving traditional Benin beliefs, including prayers and sacrifices, are vital for the transmission of cultural heritage.

Norms: The narrative emphasizes respect for mystical powers, secrecy, and divine will. It shows how these norms maintain cultural practices and belief systems, particularly in leadership succession and sacred rituals.

Genre: The story is a folk tale, rich in myth, spiritualism, and symbolism, aimed at preserving cultural beliefs and explaining the origins of significant cultural phenomena, like the moon image and the river's power.

This analysis reveals how folklore serves to maintain cultural heritage by passing down customs, values, and beliefs through generations. The tale of Ọkhuaḩe reinforces the importance of divine favor, mystical practices, and the preservation of the royal lineage's unique traditions.

4.5 STORY 5: OVIA RIVER

Ovia keghi gha re okhuo nọ kakabọ mose , ne ọ wẹẹ ke ọmwa ke ọmwa ne ọ khian rhie iren kheke ne o ghaa re ogie.

Ogie okpa ne ọ ghaa rreẹ evbo ne a tie ẹre oyo keghi rhie ẹre . Iye ẹdo hia ere ovia ghaa khin .Ọ ghi sẹ ẹghe ne ovia khian ya romwe ọdọ , erha re na viọ ẹbo eso ne , kevbe akhe ame , ọkhuẹ ne ọ khian gha lele ẹre . nene akhe ọre ovia khian ya lẹẹ vbe owa ọdo re de ọ na roro ne ọ ru ere khọọ .

Orue ọghe ovia na ghaa gbọvọ ẹre vbe eguae ogie ọghe ọyo . Ede okpa ghii rre , iran ghu khia ya kiin egile.

Translation: OVIA RIVER

Ovia was a very beautiful woman with unwavering principles, she said whoever she was going to marry must be an “ogie”(king).

Her high standards were known everywhere and it got to the ears of a certain king in oyo, so this king of oyo decided to marry this woman called Ovia .Ovia was called the mother of Benin, because she was like a mother to them.

When it got to the time Ovia was getting married,her father gave her some mystical items including a protective water pot,a human companion and a parrot . The water pot was a

means for Ovia to escape if she ever experienced any maltreatment in her husband's home.

At the palace, the king provided Ovia a chamber adjacent to his own and this special treatment made the other wives to be envious and angry at her and also gossip and conspired against her.

One day, they decided to go for snail hunting, each wife carried baskets, only Ovia did not take a basket, so she kept her snails in her white cloth . When they found out that all the snails, Ovia was picking, she was placing them in her white cloth and as a result of that, the snails water stained her white cloth. When they went back to the palace, they started saying Ovia was suffering from an infection and she didn't want anybody to find out . This gossip spread wide and it made Ovia cried and her tears filled the mystical water pot, her father gave her and it was from this pot , that the present day Ovia river started from.

Analysis using the SPEAKING model

Setting: The story takes place in the palace of a king in Oyo, and the surrounding natural environment where snails are hunted, leading to the creation of Ovia River.

Participants: The key figures are Ovia, the king, other wives, and Ovia's father. The characters' roles emphasize societal structures, such as the position of the king and the hierarchical relationships among the wives.

Ends: The story ends with the creation of Ovia River, symbolizing both Ovia's emotional and cultural impact on the land and her protection by her father's mystical gifts.

Act sequence: The narrative follows Ovia's marriage, her special treatment by the king, and the envy of the other wives. The conflict arises from gossip, leading to Ovia's emotional distress and the mystical emergence of the Ovia River.

Key: The key to the story lies in the mystical water pot, which becomes a symbol of Ovia's resilience and the lasting impact of her cultural significance.

Instrumentalities: The water pot, her human companion, and the parrot serve as instruments of protection and guidance in the story, showcasing the magical realism often found in folktales.

Norms: The social norms depicted here are related to the expectations of marriage, jealousy, and the treatment of women, reflecting cultural values and gender roles in the community.

Genre: This is a folktale, passed down through generations, carrying symbolic meanings and teaching lessons about integrity, jealousy, and the power of nature.

In terms of cultural heritage, this folktale preserves the spiritual and moral values of the Edo people. It also highlights the importance of water and its association with healing and protection, reinforcing the connection between natural landmarks and cultural identity, such as how the Ovia River symbolizes both a physical and emotional response to a social conflict.

4.6 DISCUSSION OF FINDINGS

The analysis of these folktales, particularly the story of Queen Iden, illustrates how folklore plays a crucial role in preserving and transmitting cultural heritage in the Edo community. In the story of Queen Iden, we see the core values of loyalty, sacrifice, and love being passed down. Iden's unwavering loyalty to her husband, despite political and personal challenges, reflects the cultural norm in Edo society where women are expected to remain loyal and devoted. Her ultimate sacrifice to restore peace in the kingdom symbolizes the deep connection between personal sacrifice and communal well-being, which remains a fundamental aspect of Edo tradition. The story of Queen Idiá emphasizes bravery, leadership, and the role of women in protecting and guiding their

communities. Her decisive action in leading the war against the Idah people highlights the cultural importance of strong leadership, particularly from women, in times of crisis. The valorization of Queen Idiá underscores the admiration for wise, courageous female leaders in Edo culture.

Furthermore, the tale of Okhuahe reveals how the divine belief system surrounding kingship in Edo, rooted in the story of the Ogiiso dynasty, perpetuates the spiritual connection between the people and their rulers. It showcases the power of belief systems and rituals in shaping the cultural and spiritual identity of a community. Through these folktales, the Edo people preserve their cultural heritage by conveying lessons on loyalty, sacrifice, leadership, and divine authority. These stories serve as both a reflection of the past and a tool for educating future generations about their shared values and history. By analyzing these folktales, we see how folklore functions not only as entertainment but as a vital means of cultural transmission, ensuring that the community's traditions, beliefs, and identity endure over time.

CHAPTER FIVE

SUMMARY, FINDINGS AND CONCLUSION

5.0 INTRODUCTION

This chapter summarizes the previous chapters of the study on the role of folklore in preserving cultural heritage: A study of Edo folktales, as well present the findings draw some conclusions and recommendations.

5.1 SUMMARY OF THE STUDY

This research study was designed to look into the role of folklore in preserving cultural heritage: A study of Edo folktales. The first chapter of the study introduced the topic by focusing on the background of the study, language of discuss, as well as stating the purpose of the study, the statement of the research problem, scope of the study, methodology, and the significance of the study. The second chapter reviewed some relevant literature. The chapter was divided into three main sub-sections, they were: conceptual review, previous studies, and the concern of the present study and a summary of the chapter was given. The third chapter looked into the theoretical framework employed for the research which was the Ethnography of Communication (SPEAKING model) theory framework by Hymes (1964). The chapter discussed what the theory framework was all about including its working principles, application of the theory, relevance/justification of the theory to the research, and lastly, how the theory can be applied to the analysis of the present study looking at the strengths of the theory and

providing a sample data. The fourth chapter has as its main concern the data presentation and analysis. The chapter concerned itself with presentation the data and at the same time analyzing it using the SPEAKING model.

5.2 FINDINGS

1. This study highlights how Edo folktales play a vital role in preserving cultural heritage by reflecting core values like loyalty, sacrifice, leadership, and divine authority. For example, the story of Queen Iden emphasizes loyalty and sacrifice, while Queen Idiá's tale underscores bravery and the importance of female leadership. The Okhuahe story highlights the spiritual connection between rulers and the people.

2. Modernization and globalization have affected how these stories are transmitted, with younger generations being more exposed to global media. However, the essential values of these folktales remain relevant.

3. To preserve these tales, strategies such as incorporating them into education, documenting them in various formats, and promoting storytelling festivals are crucial. These efforts will ensure the continued relevance of Edo folktales for future generations.

5.3 CONCLUSION

Èdo folklores serve as vital vessels for cultural values such as loyalty, bravery, and leadership. While modernization and globalization pose challenges to their transmission, the core values within these stories remain significant. Efforts like integrating these tales into education, documenting them, and promoting storytelling festivals are essential for preserving their relevance for future generations.

5.4 RECOMMENDATIONS

The researcher recommends further studies in this particular area and any aspect not touched in this study should be treated by linguist, scholars or any other researchers who have interest in folklores in Èdo language.

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